

MADRID BAROQUE

COLNAGHI

ESTABLISHED 1760

COLNAGHI

ESTABLISHED 1760

FOREWORD

This catalogue brings together important examples of Madrid painting from the period known as the Spanish Golden Age - the reigns of Philip III (1598-1621), Philip IV (1621-1665), and Charles II (1665-1700). It aims to draw attention, through a number of little-known or previously-unpublished works, to the importance of work produced in all the different genres (religious painting, portraiture, still life, etc). Following of the establishment of an artistic centre at San Lorenzo de El Escorial, the city of Madrid and the court became a second centre of primary artistic importance, attracting numerous artists from other regions (Sebastián Martínez, Francisco de Zurbarán and Mateo Cerezo, among many others). The characteristic traits of this new and dynamic cultural hub were then exported to the rest of the Iberian Peninsula. The international nature of seventeenth-century painting from Madrid can be explained firstly by the existence of the outstanding royal collections of both Italian painting (particularly Venetian, with works by Titian, Tintoretto and Veronese) and Flemish, assembled by Charles V and Philip II. Secondly, it can be related to the significant mark left by Rubens after his first trip to Spain during the reign of Philip III, his second visit to Madrid in 1628, and the ambitious commissions he received from Philip IV for the decoration of the Torre de la Parada and the Alcázar. Together these circumstances helped to make Golden Age Madrid painting innovative, at the cutting-edge of international currents.

The study of visible reality characteristic of early naturalism at the start of the seventeenth century can be seen in various still lifes by Juan van der Hamen and Alonso de Escobar, also known as the Master of the Stirling-Maxwell Collection, and in works by the influential painter and theoretician Vicente Carducho as well as by Eugenio Cajés and Juan Batista Maíno, a follower of Caravaggio who spent his formative period in Italy. This generation was followed by painters such as Francisco Collantes, who adhered closely to José de Ribera's models; Felipe Diriksen, born to Flemish parents; Andrés De Leito, who produced outstanding examples of religious painting and Vanitas subjects; Velázquez's follower Juan Bautista Martínez del Mazo, with a portrait of the Count-Duke of Olivares; and Sebastián Martínez and Francisco de Zurbarán, both of whom came to Madrid from Andalusia at the end of their careers. A turning point in the evolution of Madrid painting was the output and teachings of Juan Carreño de Miranda and Francisco Rizzi, both represented by various examples. The two had a significant influence on a generation of artists, many of whom tragically died young (Juan Antonio de Frías y Escalante, Mateo Cerezo and José Antolínez). In the period of the eventful years around the end of the century the roll-call of artists active in Madrid concludes with important examples of work by Claudio Coello, Antonio Palomino and the Neapolitan Luca Giordano, the latter summoned by Charles II in 1692 to undertake the large mural decorations for the monastery of El Escorial.

José Gómez Frechina

I

Juan van der Hamen y León

Madrid, 1596 – 1631

Still Life with Basket and Terracotta Jars

Still Life with Basket and Fruit

1629

Oil on canvas
79 x 99.6 cm.

The first signed and dated lower right: Ju° V. H. Fat 1629.
And with an unidentified inventory numer centre right: 134.

The second signed and dated lower right:
Ju° vander Hamen fat /1629.
And with an inidentified inventory number lower right: 135.

"Juan van der Hamen y León, Painter, was born at Madrid. His Father was a Fleming and a Painter, of whom he learnt the Art of Painting. He was an eminent and universal Painter; yet he had some Tincture of that Dryness which is Characteristick of the old Flemish Manner, but he had a good Taste. There are of his Works in the Carthusian House del Paular, and in the Cloister of the most Holy Trinity in Madrid. He painted Fruits, Flowers, Landscapes, and the Humours of your bowzing, guttling Companions in little Tippling Houses: But for Flower-Pieces he was so eminent, that he is celebrated for it by Pacheco, in his Book of Painting, fol. 421. He died at Madrid 1660, aged 66."." (A. Palomino, *An Account of the Lives and Works of the most Eminent Spanish Painters, Sculptors and Architects.* Translated from the *Museum Pictorium of Palomino Velasco*, London, Sam. Harding, 1739, p.47).

Provenance: With Sala Parés, Barcelona, 1959. José Valls Taberner, Barcelona, 1970, and by inheritance to his widow.
Literature: W. Jordan, *Juan van der Hamen y León and the Court of Madrid*, New Haven & London, 2005, pp. 270 – 271.
Acquired by a Private Collection, Italy.


135


134




Ju. vander Hamen fat.
1629




134

II

Juan van der Hamen y León

Madrid, 1596 – 1631

Still Life with Pastries

Oil on canvas
58.4 x 98 cm.

Signed in black Ju° B. H.
Under the tabletop, right of centre

Provenance: Joaquín de Arteaga y Echagüe, XVII Duque de Infantado, VII Marqués de Valmediano; Marques de Santillana, Conde de Ampudia (d.1947). Elisa de Arteaga y Falguera, Condesa de Ampudia, and by descent.
Literature: W. Jordan, *Juan van der Hamen y León and the Court of Madrid,* New Haven & London, 2005, pp. 85 –89.







III

Juan van der Hamen y León

Madrid, 1596 – 1631

Still Life with Basket of Grapes and Pomegranates, a Pumpkin, a Gherkin, a Melon and Hanging Pomegranates and Quince

Oil on canvas
54.5 x 107 cm.

Provenance: Private Collection, Madrid.







IV

Juan van der Hamen y León

Madrid, 1596 – 1631

Abraham and the Angels

Oil on canvas
181.5 x 279 cm.

Provenance: Private Collection, Madrid
Literature: W. Jordan, *Juan van der Hamen y León and the Court of Madrid*, New Haven & London, 2005, pp.259 – 261.
Acquired by a Private Collection, Dallas.







V

Alonso de Escobar also known as The Master of the Stirling – Maxwell Collection

Toledo, ca. 1602 – 1637

Still Life with Pears, Jay, Grouse, Starling, Rooster and Woodpecker

Oil on canvas
66 x 85 cm.

Provenance: Auction, Paris 1998.
Literature: I. Gutiérrez Pastor, *"Still life with pears, jay, gronse, starling, rooster and woodpecker"* in *Maestros del Barroco europeo*, Coll & Cortés 2005, p.43.







VI

Vicente Carducho

Florence, ca.1576 – Madrid 1638

Immaculate Conception

Oil on canvas
152.5 x 99 cm.

Court Painter to Felipe III and Felipe IV

"Vicencio Carducho, Painter. A Gentleman of Florence; Brother and Disciple of Bartholomé Carducho. He was Painter to Philip the Third and Fourth. He was a Person adorn'd with fine Talents of Wit and Learning. No Painter of Eminence has left so many Pieces in publick Places as Vicencio Carducho, not only in Madrid, Toledo, Cordova, and Valladolid, but in other Parts. He had considerable Disciples; he died at Madrid, 1638, in his 70th Year." (A. Palomino, *An Account of the Lives and Works of the most Eminent Spanish Painters, Sculptors and Architects*. Translated from the *Museum Pictorium of Palomino Velasco*, London, Sam. Harding, 1739, p.30).

Provenance: Private Collection.
Literature: A. Aterido, *"Inmaculada Concepción"* in *El tiempo de la pintura. Maestros españoles de los siglos XVI al XIX, Madrid,* Coll & Cortés 2007, n.27, pp.74 – 76.
Acquired by a Private Collection.



VII

Eugenio Cajés

Madrid, 1574 – 1634

The Martyrdom of Saint James the Younger

1627

Oil on canvas
167 x 128 cm.

Court Painter to Felipe IV

"Eugenio Caxes [Cajés], Painter. A Native of Madrid. He was Painter to Philip IV. He was the Son and Disciple of Patricio Caxes (an eminent Architect and Painter, born at Florence. There are many fine Works of this painter, at Alcala de Henares and at Madrid; particularly at St. Martin's, a Birth of the Son of God, and the Adoration of the holy Magi Kings, which are wonderful Performances, and a St. Francis giving up the Ghost, which looks like Tintoret's Hand. He also wrought in the Pardo; above all is St. Joachim in the Church of St. Bernard, which is the Glory and Pride of the Spanish Painters. He died at Madrid 1642, aged 65." (A. Palomino, *An Account of the Lives and Works of the most Eminent Spanish Painters, Sculptors and Architects.* Translated from the *Museum Pictorium of Palomino Velasco,* London, Sam. Harding, 1739, p.34).

Provenance: Private Collection, Madrid.
Acquired by the Musèe du Louvre, Paris.







VIII

Juan Bautista Maíno

Pastrana, 1578 – Madrid, 1649

Holy Family with the Infant Saint John the Baptist

Oil on canvas
106 x 93 cm.

Master of Painting to Prince Felipe (later Felipe IV)

“Fray Juan Bautista Maíno, Painter, was a Disciple of Dominico Greco; he did excellent Pieces in the Convent of St. Peter the Martyr at Toledo likewise at St. Stephen’s in Salamanca, and at the Buen Retiro. He taught Philip IV. (when Prince) to draw; he died in the formentioned Convent 1654, in the 60th year of his Age.” (A. Palomino, *An Account of the Lives and Works of the most Eminent Spanish Painters, Sculptors and Architects*. Translated from the *Museum Pictorium of Palomino Velasco*, London, Sam. Harding, 1739, p.37).

Provenance: Private Collection, Brussels, by at least 1951.
Literature: A. Aterido, *“Sagrada Familia con San Juan,”*
Ars Magazine, 2016, n.32, pp. 52 – 62.
Acquired by a Private Collection, Hong Kong.







IX

Juan Bautista Maíno

Pastrana, 1578 – Madrid, 1649

Virgin and Child

Oil on copper
17.5 x 13 cm.

Provenance: Private Collection, Madrid.
Literature: G. Papi, "Virgin in Child," in *Spanish Painting*, Coll & Cortés, 2012, pp. 110 – 113.
Acquired by a Private Collection, Madrid.



X

Juan Bautista Maíno

Pastrana, 1578 – Madrid, 1649

The Repentant Saint Peter

Oil on canvas
125 x 103.5 cm.

Provenance: Private Collection, Barcelona.
Acquired by a Private Collection.







XI

Juan Bautista Maíno

Pastrana, 1578 – Madrid, 1649

Saint Francis / Saint Jerome

Oil on canvas
98 x 55.5 cm.

Provenance: Private Collection, Barcelona.
Acquired by a Private Collection, Brussels.












XII

Felipe Diriksen

El Escorial, 1590 – 1679

Christ Carrying the Cross and the Christian Soul

Ca. 1639 – 1659

Oil on canvas
123 x 185 cm.

Provenance: Granados Collection, Madrid.
Literature: M. Agulló y Cobo, *Noticias sobre pintores madrileños de los siglos XVI y XVII,* Universidad de Granada, Universidad Autónoma de Madrid 1978, p.60; J.M. Palencia Cerezo, *Espíritu Barroco. Colección Granados*, Caja de Burgos, Burgos 2008, pp. 91-93; I. Gutiérrez Pastor, "Felipe Diriksen, Cristo con la Cruz a Cuestas" in *A su imagen: arte, cultura y religión,* Madrid 2014, p.220, n.61.
Acquired by the Museo Nacional del Prado, Madrid.







XIII

Francisco Collantes

Madrid?, ca. 1604 – ca. 1656

The Tears of Saint Peter

Ca. 1630 – 1640

Oil on canvas
105.2 x 83.2 cm.

"Francisco Collantes, Painter. Born in, and living in Madrid, was a great Painter, but particularly excelled in Landschapes. He flourish'd in the Time of Philip IV. He painted a St. Jerom which one would take to be a Performance of Espagnoleto. He was likewise eminent for History-pieces of a middling Size, of which there are some in the Buen Retiro. He also painted the Humours of little paultry Victualling-houses. He died in Madrid 1656, in his 57th Year." (A. Palomino, *An Account of the Lives and Works of the most Eminent Spanish Painters, Sculptors and Architects.* Translated from the *Museum Pictorium of Palomino Velasco,* London, Sam. Harding, 1739, p.43).

Provenance: Private Collection, Madrid.
Literature: A. Aterido, *"The Tears of Saint Peter"* in *Spanish Paintings*, Coll & Cortés, 2012, p.170 – 177.
Acquired by a Private Collection.







XIV

Francisco Collantes
Madrid?, ca. 1604 – ca. 1656

Saint Peter

Ca. 1630 – 1640

Oil on canvas
145.5 x 102.5 cm.

Provenance: Private Collection, Barcelona.







XV

Francisco Collantes

Madrid?, ca. 1604 – ca. 1656

Saint Andrew

Oil on canvas
123.5 x 89 cm.

Provenance: Private Collection, Madrid.
Literature: D. Angulo Iñiguez and A.E. Pérez Sánchez, *Pintura madrileña del segundo tercio del siglo XVII,* Instituto Diego Velázquez, Consejo Superior de Investigaciones Científicas, Madrid 1983, p.48 (fig.44).



XVI

Francisco Collantes

Madrid?, ca. 1604 – ca. 1656

Winter Landscape with Adoration of the Shepherds

Oil on canvas
77.2 x 105.7 cm.

Provenance: Private Collection.
Literature: I. Gutiérrez Pastor, *"Paisaje de invierno con la Adoración de los Pastores"* in *El tiempo de la pintura. Maestros españoles de los siglos XVI al XIX,* Madrid, Coll & Cortés 2007, n.29, pp. 80 – 81.
Acquired by the Museo Nacional del Prado, Madrid.







XVII

Félix Castelo

Madrid, 1595 – 1651

Guardian Angel

Ca. 1630 – 1640

Oil on canvas
143 x 102 cm.

"Félix Castelo, Painter, was born at Madrid, and a Disciple of Carducho. He did the two Pictures of the Jews insulting and stabbing the Effigies of Christ, which are in the Convent of the Capuchins de la Paciencia in Madrid. They are executed with great Propriety, both as to the Design, and the Expression of the Passions. He died at Madrid 1656, aged 54." (A. Palomino, *An Account of the Lives and Works of the most Eminent Spanish Painters, Sculptors and Architects*. Translated from the *Museum Pictorium of Palomino Velasco,* London, Sam. Harding, 1739, p.41).

Provenance: Private Collection.
Literature: I. Gutiérrez Pastor, "*Ángel de la Guarda"* in *Maestros del Barroco Europeo,* Madrid 2005, pp. 20 – 22.
Acquired by a Private Collection.


CVSTODIVS

XVIII

Bartolomé Román

Montoro, Córdoba ca.1585 – Madrid, 1647

Immaculate Conception

Oil on canvas
206 x 125.5 cm.

"Bartolomé Román, Painter, was a Native of Madrid, and Disciple of Carducho, tho' he perfected himself in the School of Velasquez ..." (A. Palomino, *An Account of the Lives and Works of the most Eminent Spanish Painters, Sculptors and Architects*. Translated from the *Museum Pictorium of Palomino Velasco*, London, Sam. Harding, 1739, p.45).

Provenance: Marquis of Valderas Collection.
Literature: A. Aterido, *"Inmaculate Conception"* in *Spanish Paintings*, Madrid 2012, pp. 178 – 183.
Aquired by a Private Collection.







XIX

Antonio de Arias Fernández

Madrid, ca.1614 – 1684

Penitent Magdalene

1641

Oil on canvas
125 x 144 cm.

Signed and dated: Antonio Arias f. 1641

"Antonio de Arias Fernández, Painter, was a Native and Inhabitant of Madrid, and a Disciple of Pedro de las Cuevas. When he was but 14 Years old, he made the whole Picture, which is the great Altar, of the Calcete Carmelites of Toledo, and which got him so much Honour and Applause...He was very dexterous and of an extensive Genius, and he had great Force in his Manner of Painting... He died in a good old Age at Madrid, 1684." (A. Palomino, *An Account of the Lives and Works of the most Eminent Spanish Painters, Sculptors and Architects.* Translated from the *Museum Pictorium of Palomino Velasco*, London, Sam. Harding, 1739, p. 111).

Provenance: Private Collection, Barcelona.
Literature: I. Gutiérrez Pastor, *"Santa María Magdalena penitente"* in *El tiempo de la pintura. Maestros españoles de los siglos XVI al XIX*, Madrid, Coll & Cortés 2007, n.31, pp. 85 – 87.
Aquired by a Private Collection.


FVLCI TE ME FLORIBVS TIPATE
ME MALIS. AMORE LANGVEO &C


FVLCI. TEMEFLORIBVS.TIPATE
ME MALIS. AMORE LANGVEO &c



XX

Juan Bautista Martínez del Mazo

Beteta, Cuenca, ca. 1611 – Madrid, 1667

Gaspar de Guzmán, count-duke of Olivares

Oil on canvas
68 x 58 cm.

Painter of the Bed–Chamber to Felipe IV

"Don Juan Bautista Martínez del Mazo, Painter. A Native and Inhabitant of Madrid, He was Painter of the Bed-chamber to his Majesty, and Son-in-Law and Disciple of Diego Velasquez. He was univeral in the Art, he made Portraits to Admiration...Juan Bautista died at Madrid 1670, aged 50." (A. Palomino, *An Account of the Lives and Works of the most Eminent Spanish Painters, Sculptors and Architects.* Translated from the *Museum Pictorium of Palomino Velasco*, London, Sam. Harding, 1739, p.75).

Provenance: Private Collection, Barcelona.
Literature: G. Papi, *"The Repentant Saint Peter"* in *Spanish Painting,* Coll & Cortés 2012, p.104 – 108.



XXI

Andrés de Leito

Documented Segovia and Madrid, ca.1656 – 1663

Penitent Saint Jerome
Ca. 1656 – 1663

Oil on canvas
184 x 157 cm.

"In the portrait which Palomino dedicates to Mateo Cerezo he says: Mateo Cerezo ... had so excellent a Hand at drawing Clowns and ordinary Pot-companions (bodegoncillos that none went beyond him tho' perhaps Andrés De Leito equalled him." (A. Palomino, *An Account of the Lives and Works of the most Eminent Spanish Painters, Sculptors and Architects.* Translated from the *Museum Pictorium of Palomino Velasco*, London, Sam. Harding, 1739, pp. 89-90).

Provenance: Private Collection, Buenos Aires.
Literature: F. Collar de Cáceres, *"Penitent Saint Jerome"* in *Spanish Painting*, Coll & Cortés, 2012, pp. 206 – 211.







XXII

Andrés de Leito

Documented Segovia and Madrid, ca.1656 – 1663

Vanitas (Disenchantment of the World)

Oil on canvas
107 x 155.5 cm.

Provenance: Private Collection, Madrid.
Literature: F. Collar de Cáceres, "An unpublished Vanitas painting by Andrés De Leito" in *Colnaghi Studies. Journal – 01* Oct.2017, pp. 35 – 53.
Acquired by the Fine Arts Museum of San Francisco.







XXIII

Francisco de Zurbarán

Fuente de Cantos, 1598 – Madrid, 1664

Holy Family

Ca. 1660

Oil on canvas
102 x 80 cm.

"Francisco de Zurbarán, Painter, was a Native of Fuente de Cantos, and lived in Seville... and there acquir'd the Reputation of an excellent Painter, by the many Pieces of his doing.... At last he came to Madrid 1650, where he painted divers Pieces, both at the Palace del Campo and other Royal Houses, He died 1662, in his 66th Year. (A. Palomino, *An Account of the Lives and Works of the most Eminent Spanish Painters, Sculptors and Architects*. Translated from the *Museum Pictorium of Palomino Velasco*, London, Sam. Harding, 1739, pp. 57-58.)

Provenance: Private Collection, Barcelona. Private Collection, Madrid.
Literature: E. Valdivieso, *"Holy Family"* in *Spanish Painting,* Coll & Cortés, 2012, pp. 146 – 151.
Acquired by a Private Collection.







XXIV

Sebastián Martínez Domedel

Jaén, ca.1615 – Madrid, 1667

Saint Jerome Hearing the Trumpet of the Last Judgment

Oil on canvas
205 x 113 cm.

Court Painter to Felipe IV

"Sebastián Martínez Domedel, Painter, was a Native and Inhabitant of the City of Jaen. He was noted for a capricious romantick out of the Way, and singular Style of Painting; but yet of a good Taste and Correctness, and of great Temperance, and wonderfully pretty in his Contours or Outlines, as is apparent in a Multitude of Pictures which he did in that City both publick and private, especially those of the Society of Jesus. He did several Works in Lucena and Cordova, which were highly applauded by all the good Judges of the Art. He came to Madrid, and upon the Death of Don Diego Velasquez, Philip IV made him his Painter, notwithstanding his Majesty told him his Painting had little Force, and that it must be look'd at very close; because he did every Thing in a very misty Manner, yet with an exquisite and uncommon Share of Fancy. He likewise drew Landskips admirably well, and I have seen one which was an Aurora or Day-break, an incomparable Piece. He died at Madrid 1667, aged 65." (A. Palomino, *An Account of the Lives and Works of the most Eminent Spanish Painters, Sculptors and Architects.* Translated from the *Museum Pictorium of Palomino Velasco,* London, Sam. Harding, 1739, p.65).

Provenance: Convento de Religiosas de Corpus Christi, Córdoba.







XXV

Antonio de Pereda

Valladolid, 1611 – Madrid, 1678

Saint Jerome

Oil on canvas
97.7 x 78.7 cm.

"Don Antonio de Pereda. Was born at Valladolid; but went to Madrid and was instructed in the Principles of Painting, by Pedro de las Cuevas. He painted an Historical Piece which was justly admired...By Picture he gave no less pleasing than evident Demonstrations of his Ingenuity and fine Vein; the Piece is to be seen in the Salon de Comedias of the Buen-Retiro...He died at Madrid in 1669, at 70 Years of Age." (A. Palomino, *An Account of the Lives and Works of the most Eminent Spanish Painters, Sculptors and Architects.* Translated from the *Museum Pictorium of Palomino Velasco,* London, Sam. Harding, 1739, p.71).

Provenance: Private Collection, Milan.
Acquired by a Private Collection.



XXVI

Antonio de Pereda

Valladolid, 1611 – Madrid, 1678

The Imposition of the Chasuble on Saint Ildephonsus

Apparition of the Virgin and Child to Saint Francis

1654

The first signed and dated: A. PEREDA 1654

Oil on canvas
148.5 x 60.3 cm.

Provenance: London, Spanish Art Gallery; Sala Parés, Barcelona; Private Collection, Barcelona.
Literature: A.E. Pérez Sánchez, *D. Antonio de Pereda y la pintura madrileña de su tiempo,* Madrid 1978, n.23; D. Angulo and E.A. Pérez Sánchez, *Historia de la pintura española. Escuela madrileña del segundo tercio del siglo XVII*, Madrid 1983, n.107; A. Ángel, *"Imposición de la casulla a San Ildefonso /Aparición de la Virgen y el Niño a San Francisco"* in *El tiempo de la pintura. Maestros españoles de los siglos XVI al XIX*, Coll & Cortés, Madrid 2007, pp. 94 – 99.
Acquired by a Private Collection.


PEREDA



XXVII

Juan Carreño de Miranda

Avilés, 1614 – Madrid, 1685

Immaculate Conception

1662

Oil on canvas
203 x 140 cm.

Signed y dated lower left:
JVAN CARREÑO /FT AÑO 1662

Provenance: Conde de Adanero, Madrid.
Literature: A.E. Pérez Sánchez, *Juan Carreño de Miranda (1614-1685),* Avilés, 1985, p.128. P. López Vizcaíno & A.M. Carreño, *Juan Carreño de Miranda: su vida y obra*, Cajastur, 2007, pp. 258 – 259.


IVAN CARREÑO
F.T AÑO 1662


JVAN CARREÑO
F.T AÑO 1662



XXVIII

Juan Carreño de Miranda

Avilés, 1614 – Madrid, 1685

Holy Family

Oil on canvas
190 x 121 cm.

Provenance: Private Collection, Madrid.
Literature: I. Gutiérrez Pastor, el, *"Sagrada Familia con Santa Ana, San Joaquín y San Juan Bautista niño"* in *El tiempo de la pintura. Maestros españoles de los siglos XVI al XIX,* Madrid 2007, n.36, pp. 100 – 102.
Acquired by the Nagasaki Prefectural Art Museum.



XXIX

Juan Carreño de Miranda

Avilés, 1614 – Madrid, 1685

Charles II

Ca. 1677 – 1681

Oil on canvas
207 x 123.5 cm.

Provenance: Private Collection, Madrid.
Literature: I. Gutiérrez Pastor, *"Carlos II"* in *El tiempo de la pintura. Maestros españoles de los siglos XVI al XIX*, Madrid 2007, n.38, pp. 106 – 109.
Acquired by a Private Collection.



XXX

Juan Carreño de Miranda

Avilés, 1614 – Madrid, 1685

Saint Pascal Baylon Kneeling in Adoration of the Blessed Sacrament

Oil on canvas
114 x 61 cm.

Provenance: Private Collection.
Literature: I. Gutiérrez Pastor, "Dos versiones de *San Pascual Bailón* por Carreño de Miranda" *Archivo Español de Arte*, LXXV, n.297, 2002, pp. 85 – 88.
Acquired by MHNA Private Collection.



XXXI

Francisco Rizi de Guevara

Madrid, 1614 – San Lorenzo de El Escorial, 1685

Adoration of the Shepherds

Oil on canvas
200 x 240 cm.

Court Painter to Felipe IV and Carlos II

Painter and Architect to Philip IV and Charles II, was born at Madrid, where he did a great Number of most beautiful Things... He was a very great Architect and Perspectivist: he left Draughts and Designs without Number; he had a great Facility in Working; and when once had designed or contrived a Thing, he never altered it...`' (A. Palomino, A*n Account of the Lives and Works of the most Eminent Spanish Painters, Sculptors and Architects.* Translated from the *Museum Pictorium of Palomino Velasco*, London, Sam. Harding, 1739, pp. 112-113.)

Provenance: Private Collection, Madrid.
Literature: A. Aterido, *"Adoration of the Shepherds"* in *Maestros del Barroco Europeo,* Coll & Cortés 2005, pp. 36 – 37.
Acquired by the Museo Nacional del Prado, Madrid.



XXXII

Juan Antonio de Frías y Escalante

Córdoba, 1633 – Madrid, 1669

Immaculate Conception

Oil on canvas
217 x 167 cm.

"Juan Antonio de Frías y Escalante, Painter, was a Native of Cordova; and after he had there imbibed some Principles of Painting, he came to Madrid, where he learn'd with much Study and Application, in the School of Don Francisco Rici. There are several Pieces of his in the Convent of la Merced in the said City, in which is dicover'd the Greatness of his Genius, and Affection to Tintoret and Veronese, for he follow'd in all Things that Style, in the Composition and the Gracefulness of the Attitudes... He died at Madrid 1670, in the 40th Year of his Age." (A. Palomino, *An Account of the Lives and Works of the most Eminent Spanish Painters, Sculptors and Architects.* Translated from the *Museum Pictorium of Palomino Velasco*, London, Sam. Harding, 1739, p.80).

Provenance: Acquired from the Manuel González Collection, Spain.
Literature: A. Aterido, *"Inmaculate Conception"* in *Maestros del Barroco europeo,* Coll & Cortés, 2005, pp. 32 – 35.







XXXIII

José Antolínez

Madrid, 1635 – 1675

The Adoration of the Magi

Oil on canvas
62 x 42 cm.

"Don José Antolínez, Painter, was born at Seville, where he receiv'd his Principles of the Art of Painting, and in order to make himself more perfect he came to Madrid, where he went thro' a Course in the School of Don Francisco Ricci, and frequented the Academies... and he was reckon'd one of the chief Painters of his Time...He had a great Genius for Landskips, in which he shew'd a wonderful Delicacy and Fancy. He likewise drew Pictures from the Life, exceedingly resembling the Persons that sat for them." (A. Palomino, *An Account of the Lives and Works of the most Eminent Spanish Painters, Sculptors and Architects.* Translated from the *Museum Pictorium of Palomino Velasco*, London, Sam. Harding, 1739, pp.91-92).

Provenance: Private Collection.



XXXIV

José Antolínez
Madrid, 1635 – 1675

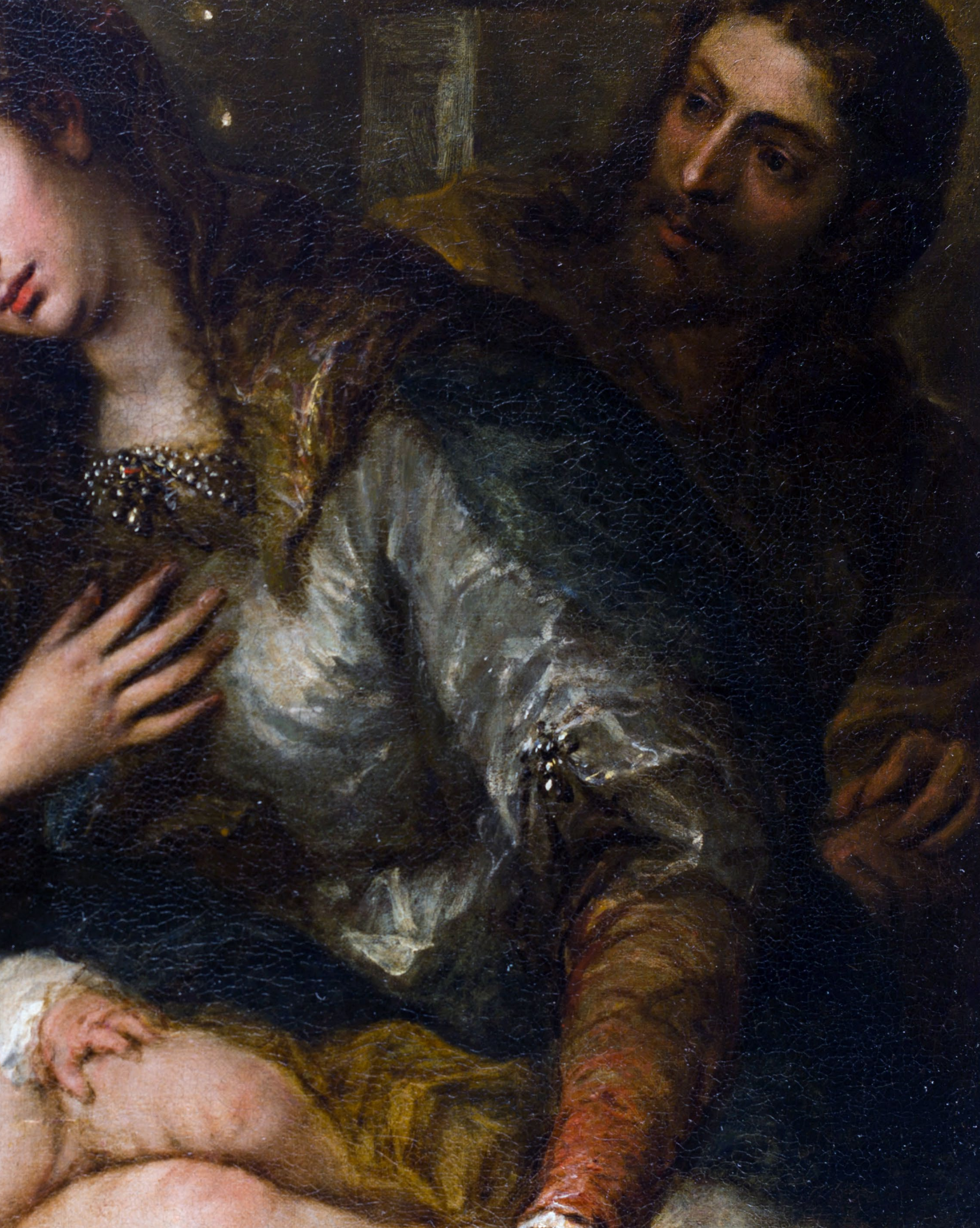
The Holy Family

Oil on canvas
106 x 118.5 cm.

Provenance: Private Collection, Barcelona.
Literature: *Pintura castellana, siglos XVI, XVII y XVIII de colecciones barcelonesas, Sala Parés,* Barcelona, Edimar 1948, fig. 61; D. Angulo Iñiguez, *José Antolínez, colección Artes y Artistas*, Instituto Diego Velázquez, CSIC, Madrid 1957, fig. 23, p.41.
Acquired by MHNA Private Collection.







XXXV

Mateo Cerezo

Burgos, 1637-Madrid, 1666

Ecce Homo

Oil on canvas
77 x 64 cm.

Mateo Cerezo, Painter, was born in the city of Burgos, and coming to Madrid when hardly 15 Years old... had so excellent a Hand at drawing Clowns and ordinary Pot-Companions (bodegoncillos) that none went beyond him tho' perhaps Andres de Leito equall'd him. He died at Madrid 1675, at the Age of 40." (A. Palomino, *An Account of the Lives and Works of the most Eminent Spanish Painters, Sculptors and Architects*. Translated from the *Museum Pictorium of Palomino Velasco*, London, Sam. Harding, 1739, pp.89-90).

Provenance: Private Collection.
Acquired by the Spanish Gallery, Auckland Castle.







XXXVI

Mateo Cerezo

Burgos, 1637-Madrid, 1666

Still Life with Vegetables and a Copper Vessel

Oil on canvas
45 x 112 cm.

Provenance: Aras–Jauregui Collection; Guillermo de Barandiarán Collection.
Literature: R. Buendía and I. Gutiérrez Pastor, *Vida y Obra del pintor Mateo Cerezo (1637-1666),* Burgos, Diputación Provincial 1986, p.131-133; W. Jordan and P. Cherry, *El Bodegón español de Velázquez a Goya,* Madrid, National Gallery Publications, Londres-Ediciones El Viso 1995, p.195, note 47; Exhibition Cat. *El Bodegón español. De Zurbarán a Picasso,* Museo de Bellas Artes de Bilbao 1999, n.39 and 40, pp. 184 – 185 and 292.







XXXVII

Mateo Cerezo

Burgos, 1637-Madrid, 1666

Still Life with Game and Other Food Stuffs

Oil on canvas
46 x 102 cm.

Provenance: Aras–Jauregui Collection; Guillermo de Barandiarán Collection.
Literature: R. Buendía and I. Gutiérrez Pastor, *Vida y Obra del pintor Mateo Cerezo (1637-1666*), Burgos, Diputación Provincial 1986, p.131-133; W. Jordan and P. Cherry, *El Bodegón español de Velázquez a Goya,* Madrid, National Gallery Publications, Londres-Ediciones El Viso 1995, p.195, note 47; Exhibition Cat. *El Bodegón español. De Zurbarán a Picasso,* Museo de Bellas Artes de Bilbao 1999, n.39 and 40, pp. 184 – 185 and 292.


143.


143.



XXXVIII

Mateo Cerezo

Burgos, 1637-Madrid, 1666

Still Life with a Basket of Fruit, Artichokes and a Bunch of Asparagus

Oil on canvas
46 x 105 cm.

Provenance: Aras–Jauregui Collection; Guillermo de Barandiarán Collection.
Literature: R. Buendía and I. Gutiérrez Pastor, *Vida y Obra del pintor Mateo Cerezo (1637-1666),* Burgos, Diputación Provincial 1986, p.131-133; W. Jordan and P. Cherry, *El Bodegón español de Velázquez a Goya,* Madrid, National Gallery Publications, Londres-Ediciones El Viso 1995, p.195, note 47; Exhibition Cat. *El Bodegón español. De Zurbarán a Picasso,* Museo de Bellas Artes de Bilbao 1999, n.39 and 40, pp. 184 – 185 and 292.







XXXIX

Mateo Cerezo

Burgos, 1637-Madrid, 1666

Still Life with Fruit

Oil on canvas
44.5 x 109 cm.

Provenance: Aras–Jauregui Collection; Guillermo de Barandiarán Collection.
Literature: R. Buendía and I. Gutiérrez Pastor, *Vida y Obra del pintor Mateo Cerezo (1637-1666),* Burgos, Diputación Provincial 1986, p.131-133; W. Jordan and P. Cherry, *El Bodegón español de Velázquez a Goya,* Madrid, National Gallery Publications, Londres-Ediciones El Viso 1995, p.195, note 47; Exhibition Cat. *El Bodegón español. De Zurbarán a Picasso,* Museo de Bellas Artes de Bilbao 1999, n.39 and 40, pp. 184 – 185 and 292.


157.




157.

XL

Claudio Coello

Madrid, 1642 – 1693

Annunciation

Oil on canvas
110.5 x 85.5 cm.

Painter of the Bed-Chamber to Carlos II from 1683

"Claudio Coello, Painter of the Bed-Chamber and Architect. He was a Native of Madrid, and a Disciple of Francisco Rici... He did many fine Things in the Palaces, and in the Churches of Madrid; and in order to make the best Choice of an Outline, he would put the Life into thirty different positions.... He died at Madrid, 1693. (A. Palomino, *An Account of the Lives and Works of the most Eminent Spanish Painters, Sculptors and Architects*. Translated from the *Museum Pictorium of Palomino Velasco*, London, Sam. Harding, 1739, pp. 131-132.)

Provenance: Madrid, Private Collection
Literature: D. García Cueto, Claudio Coello, pintor 1642 – 1693, Arco Libros S.L. 2016, pp. 54 – 62.
Acquired by a Private Collection.



XLI

Claudio Coello

Madrid, 1642 – 1693

Saint Augustine

Oil on canvas
82 x 67 cm.

Provenance: Javier de Mateo Collection, Madrid.



XLII

Antonio Palomino

Bujalance, 1655 – Madrid, 1726

The Archangel Saint Michael Vanquishing Satan

Oil on canvas
212 x 172 cm.

Provenance: Private Collection, Valencia.
Literature: A. Aterido, *"The Archangel Saint Michael sending Satan back to Hell"* in *Spanish Painting*, Coll & Cortés 2012, pp. 224 – 231.
Donated by Colnaghi to Detroit Institute of Arts Museum.






Q. S. D.

XLIII

Luca Giordano

Naples, 1634 – 1705

The Repentant King David

Oil on canvas
164 x 207 cm.
Signed lower centre: Giordano

Painter, Court Painter to Carlos II

Luca Giordano, King's Painter, was born at Naples 1628 (tho' originally of Spanish Extraction)...His father wou'd often say to him when he hasten'd him, Luca fa presto (Luke, make haste) and by this Name he was more known in Italy than by his own Name... Returning to Naples, he was so much employ'd in Painting for different Princes of Europe, that his Reputation was spread far and wide... because all the Vice-Roys used to carry or send his Paintings to the King (Charles II.) Insomuch that his Majesty, desiring to see him paint and ot have him do some thing in Fresco at the Escurial, invited him to come over to Spain in 1692, ordering him to be paid for that Purpose 1500 Ducats de plata; permitting whatesoever he brought in his Ship with him to enter Custom-free, which was no small Quantity; honouring him with the Golden Key, as Groom of the Bed-Chamber, dispensing with his Attendance, that he might be more a Master of himself and his Time." (A. Palomino, A*n Account of the Lives and Works of the most Eminent Spanish Painters, Sculptors and Architects.* Translated from the *Museum Pictorium of Palomino Velasco*, London, Sam. Harding, 1739, pp. 150-156.)

Provenance: Private Collection.
Literature: O. Ferrari & G. Scavizzi, *L' opera completa,* Naples 2000; N. Spinosa, *"The Repentant King David"* in *Spanish Painting*, Coll & Cortés, 2012, pp. 218 – 223.
Acquired by a the Spanish Gallery, Auckland Castle.







CONTENTS

Blue dots indicate that the painting is for sale

CREDITS

JOSÉ GÓMEZ FRECHINA
Editor

DIEGO FORTUNATO
Design and layout

DR. NICOLA JENNINGS
Project Director

ELISA SALAZAR CASTELLANO
Production

Colnaghi is grateful to all those
who made this catalogue possible.

ISBN: 978-84-616-8658-2

Library of Congress Control Number: M-5718-2018

With some of the works included in this catalogue Coll & Cortés were either only advising the sellers or collaborating with third parties in aspects of the selling process.

COLNAGHI

ESTABLISHED 1760